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DESCRIPTION OF THE COLLECTION

Accession no. 2001.14

Shelf location: M3B 6, 1-7

Extent: 14 linear feet

Biographical sketch

D. Lee Gannon, composer, flautist, and pianist, was born in Nashville in 1960. He began composing while studying the piano in childhood. After early musical training he studied at Belmont University (Nashville) and later at the Eastman School of Music (Rochester, New York), where earned the B.Mus. degree studying composition under Samuel Adler, Robert Morris, and Joseph Schwantner. While at Eastman Mr. Gannon was awarded both the Louis Lane and the Erich Katz Prizes in composition. He subsequently enrolled in postgraduate studies in composition at the University of Texas (Austin), where he completed a master’s degree in 1990. Mr. Gannon composed prolifically in numerous different genres for varying performing forces, including works for solo voice and for chorus, for solo instruments, for chamber ensembles, and also works for large ensemble. Numerous of his compositions were inspired by his struggle with HIV. In parallel with his professional musical activities, Mr. Gannon became an active spokesman on behalf of artists living with HIV and AIDS. At the time of his untimely death in 1996, Mr. Gannon was enjoying a steadily rising reputation. His compositions were being performed nationwide, and he had been the recipient of numerous commissions and awards. In 1988 he was elected to ASCAP, and in 1991 he was selected as a recipient of an orchestral commission through the ASCAP Commissioning Program; the commission included a premiere performance by the Civic Orchestra of Chicago. In 1993 the American Academy of Arts and Letters conferred on him its Charles Ives Prize.

Scope and content

The collection constitutes the bulk of the creative papers of composer D. Lee Gannon, comprising his music manuscripts, sketches, publicity materials and concert programs, and other original writings.

Provenance

The collection was received by the Sibley Music Library on November 30, 2001. The gift was facilitated by Mr. Gannon’s sisters, Gail Curtis and Lynn Patterson, both of Nashville, Tennessee.
Restrictions and use

There are no restrictions on the use of this collection save those imposed by the US Copyright Law and its revisions.

Associations

The D. Lee Gannon Collection joins the Sibley Music Library’s growing corpus of collections of manuscripts of distinguished alumni of the Eastman School of Music.
DESCRIPTION OF SERIES

The collection is divided into two series: Composition Library and Personal Papers. These are further divided into sub-series as described below.

Series 1: Composition Library

Sub-series A: Vocal and Choral Music
This series consists of unpublished compositions in pencil manuscript and manuscript reproductions.

Sub-series B: Solo Instrumental Music
This series consists of unpublished compositions in pencil manuscript and manuscript reproductions.

Sub-series C: Chamber Music
This series consists of unpublished compositions in pencil or ink manuscripts and manuscript reproductions.

Sub-series D: Small Orchestra Music
This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions.

Sub-series E: Large Ensemble Music
This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions. This series includes compositions for orchestra, wind ensemble and concert band.

Sub-series F: Sketches and Quartet Music (including Arrangements)
This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions. Many of the titles used on the folders in this series reflect the titles used by the composer within his own files. Mr. Gannon’s titles are in quotation. This series also contains works written or arranged for woodwind quartet.

Sub-series G: Oversized Materials
This series consists of scores and other materials too large to fit in standard archival storage boxes.

Series 2: Personal Papers

Sub-series A: Poetic Texts
This series consists of handwritten and photocopied texts used or being considered for Mr. Gannon’s compositions.
**Sub-series B: “Odds and Ends”**  
This series consists of materials that Mr. Gannon labeled “Odds and Ends.” It includes some artwork, composition descriptions, extra cover pages for printed material, blank forms, and composition lists.

**Sub-series C: Correspondence**  
This series consists of letters written to and from Mr. Gannon. It includes a number of letters to the editor of *The Tennessean* newspaper.

**Sub-series D: Lecture Notes**  
This series consists of lecture notes collected and created by Mr. Gannon.

**Sub-series E: Press Articles**  
This series consists of press articles written about Mr. Gannon and his music.

**Sub-series F: Scrapbook/Photos**  
This series consists of materials originally labeled “scrapbook/photos” within the collection. It includes photocopies of articles and photographs of Mr. Gannon.

**Sub-series G: Programs/Duplicate Programs**  
This series consists of performance programs of Mr. Gannon’s music and programs on which he performed. Some are duplicates. The series spans the 1980’s and 1990’s until the time of his death.

**Sub-series H: R. Connell Dissertation**  
This series consists of a dissertation written by Robin Leigh Connell which Cites Mr. Gannon’s *Symphony No. 1*. 
INVENTORY

Series 1: Composition Library

Sub-series A: Vocal and Choral Music

Box 1


folder 2  The Careful Angler. Score, ms. repro. 4 p.


folder 4  A Dirge. Score, ms. repro, piano/vocal. 3 copies. Each 2 p.

folder 5  A Dirge. Score, ms. repro, orchestra only. 2 copies. Each 7 p.


folder 7  Echo. Score, ms. repro., piano/vocal. 2 copies. Each 7 p.


folder 10  Jesu, that dost in Mary dwell. Masters, ms. repro, and pencil masters. Each 9 p.

folder 11  Jesu, that dost in Mary dwell. Score, ms. repro. 10 copies. Each 9 p., stapled.


folder 13  Music When Soft Voices Die. Score, ms. repro. 7 p.


folder 15  O come, O come, Emanuel. Pencil ms. of harp and ‘cello parts, 6 p. and 2 p. respectively.
Ode to the Mechanic: for mezzo-soprano or baritone with piano. Pencil ms. 8 p.

Ode to the Mechanic. Repros. from master, 4 copies—one is a paste-up. Each 5 p.


Psalm 124. Fair copy in pencil; marked “Professional copy only, free of copyright,” 2 p. Accompanied by a paste-up of master pages. 2 p. 10x13.

Psalm 133: for SATB a cappella. Pencil sketch. 2 p. Accompanied by a fair copy in pencil; marked “Professional copy,” 2 p.


Reluctance. Pencil sketch, full instrumentation listed, 4 p. Poem, 1 p., handwritten in ink. On verso of page is a passage copied from Markings by Dag Hammarskjold.

Reluctance. Two ms. repro. copies—1 is the paste-up master. Each 4 p.


The Road Not Taken. Pencil sketch, several leaves, unnumbered. And an unopened envelope.


A Song of Praise. Choral scores. 29 copies, each 4 p.


The Waking. Two ms. repro. scores, each 24 p.


The Waking. Score, ms. repro, spiral-bound. Accompanied by a ms. repro score with leaves punched but lacking spiral binding. Each 8 p.

folder 33  *The Wendigo.* Score, ms. repro. Three copies, each stapled. 4 p.

Sub-series B: Solo Instrumental Music

Box 2

folder 1  *Aurora:* for solo violoncello. Pencil sketch, 2 p. Accompanied by ms. repro scores. 3 copies, each 2 p.

folder 2  *Aurora.* Paste-up score for photocopying, pencil master. 2 p.

folder 3  *Derelict:* for solo flute. Austin, TX — Feb 89. Rev. — Oct. 89. 3 perusal copies of score. Each bound and stapled. Each 5.5x8.5”. Accompanied by additional copies of the pages, loose-leaf and unbound, and by the paste-up master pages.

folder 4  *Derelict.* Score, paste-up master. 8.5 x 11” 4 p. Extra front and back covers for a spiral-bound score; incomplete.

folder 5  *Derelict.* Score, pencil master. 4 p.

folder 6  *Derelict.* Score, ms. repro., spiral-bound. 4 p.; 10x13”. Score bears the pseudonym JTPNATN, with note “Composer avail. to perform”.

folder 7  *Etudes* for Alto Recorder. [Six etudes in all], c.1989. Pencil sketches and notes.

folder 8  *Etudes* for Alto Recorder. Score, pencil ms.; notation plus notes; accompanied by photocopy of DLG’s article in *American Recorder,* 31 (4) [December, 1990], p. 20.

folder 9  *Etudes* for Alto Recorder. Score, notation with typescript notes for each; nos. 1-3 typeset, nos. 4-6 in pencil.

folder 10  *Etudes* for Alto Recorder. Score, spiral-bound. nos. 1-3 typeset. 8.5 x 11” Extra set of covers and title pages.

folder 11  *Five Experiences* for Piano. Composed for the composer’s friend Nan Ellis, and first performed by her in a recital at the University of Southern California. The movements are: In midair; On arriving home; Music for Sam; A quiet evening; The neighborhood. 1 ms. repro. score, spiral-bound. 30 p. Title page marked “Corrected”. At end of score: June, 1989, Nashville, TN.

folder 13  Five Experiences for Piano. Score, paste-up master. 30 p. 8.5 x 11”

folder 14  Five Experiences for Piano. Score, master. 30 p.

folder 15  Five Experiences for Piano. Pencil sketches.

folder 16  March for Flute and Piano. Score, ms. repro. Title page is dated September 20, 1984. 6 p.

folder 17  Sonata for Piano. Score, photocopy masters. 8.5 x 11”.

folder 18  Sonata for Piano. 1 ms. repro. score, 26 p. Spiral-bound in green. Annotated with corrections in red. 8.5 x 11” Accompanied by a score, ms. repro. 26 p., spiral-bound in black, 8.5 x 11”.

folder 19  Wet on Wet: for solo B-flat clarinet. c.1991. 3 perusal copies of score. Each is 3 p., bound and stapled. 5.5x8.5”. Accompanied by five additional copies of the pages, loose-leaf and unbound, and by the paste-up master pages.

folder 20  Wet on Wet. Score, pencil master. 9.5x13”, 3 p. Accompanied by a pencil sketch. 8.5 x 11”, 5 p.

folder 21  Wet on Wet. Score, ms. repro., printed on cardstock. 10x14”.


Sub-series C: Chamber Music

Box 3

folder 1  Everything Unknown: for violin, oboe, and clarinet, c.1990. pencil sketch.

folder 2  Everything Unknown. Score, ms. repro., spiral-bound. Two copies, 23 p., 8.5 x 11”. At end: Revised, Oct., 1992, Nashville, TN.

folder 3  Everything Unknown. Score, photocopy master; 8.5 x 11”. Accompanied by additional copies of the front-matter pages.

folder 4  Everything Unknown. Score, master. 11 x 17”.

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folder 5  *Everything Unknown.* Parts, masters.

folder 6  *Everything Unknown.* Parts, ms. repro.; annotated in pencil with performance markings.

folder 7  *Everything Unknown.* Two ms. repro. scores, spiral-bound. 11x14". One annotated “corrected copy.”

folder 8  First Sonatine: for flute, oboe, and clarinet. To Martha McCrory and the Sewanee Summer Music Center. Parts, each 4 p. and pencil ms. score, loose-leaf, 15 p. 9.5x12.5”. From a folder marked “uncorrected” sketches.

folder 9  First Sonatine. Photocopy masters. 15 p., 8.5 x 11”.

folder 10  First Sonatine. 1 set of parts, repro. Each 4 p. “Extra” set of same.

folder 11  First Sonatine. 1 set of parts, master set in pencil; with score (in C), in pencil.


folder 13  *Meditation and Scherzo.* One ms. repro. score, photocopy master. 15 p. At end: Sept. 1994, Nashville, TN.

folder 14  *Meditation and Scherzo.* Extra pages: front-matter (program notes and composer’s biography), numbered 2, 4, 6. Score, paste-up master. 15 p.; 8.5 x 11”. Beneath the caption title is the inscription: “Commissioned by Ms. Bonnie D. Hellman, CPA for her daughter upon completion of graduate school.”


folder 16  *Music for Nine Players.* Score, photocopy master. 8.5 x 11”

folder 17  *Music for Nine Players.* Parts, ms. repro., marked “incomplete set” with pencilled performance annotations. Five parts present.


folder 20  *Music for Nine Players.* Brass parts, photocopy masters. 8.5 x 14” Each 8 p.


folder 24  *Music for Nine Players.* Contrabass and Percussion I (glockenspiel) & II (xylophone, vibraphone, bass drum) parts, paste-up masters.


folder 26  *Music for Nine Players.* Score, ms. repro., spiral-bound. 11x14”.

Box 4

folder 1  *The Naked Scimitar:* for chamber orchestra. Score, photocopy masters. 48 p.; 8.5 x 11”.

folder 2  *The Naked Scimitar.* One set of ms. repro. parts. 8.5 x 11”. With note: “This set needs trumpet part (make from large master).”

folder 3  *The Naked Scimitar.* One ms. repro. score, transposed. Spiral-bound, 48 p. 8.5 x 11”.


folder 5  *Nashville, Lower Broad.* Photocopy paste-up, master score— 1993.


folder 8  *Nashville, Lower Broad.* One transposed score: spiral-bound ms. repro., 20 p. Accompanied by 2 parts, each 7 p.

folder 9  *Nashville, Lower Broad.* Untransposed scores, 7 copies. Each spiral-bound, 17 p., typeset. Each has ms. repro. parts tipped in.


folder 12  *Prickly Heat*. Two perusal copies of score, typeset. Stapled. 5.5x8.5” (14x22cm.).

folder 13  *Prickly Heat*. One score (transposed), ms. repro. Spiral-bound. 46 p.

folder 14  *Prickly Heat*. One score (transposed), typeset. Spiral-bound. 41 p.

folder 15  *Prickly Heat*. Pencil sketch.

folder 16  *Prickly Heat*. Score, paste-up master for perusal copies.

folder 17  *Prickly Heat*. Perusal score, photocopy master.

folder 18  *Prickly Heat*. Wind and Percussion parts, typeset.

folder 19  *Prickly Heat*. String parts, typeset.

folder 20  *Prickly Heat*. One score (transposed), 41 p. Accompanied by 20 parts.

Box 5


folder 2  Second Sonatine. Master pages for perusal copies. One perusal copy, 29 p. Bound and stapled. 5.5x8.5”.

folder 3  Second Sonatine. Parts, photocopy masters. 3 parts, each 9 p. 8.5 x 11”.


folder 5  *Simple Suite*. Clarinet part: 3 repro. copies.

folder 6  Sonata for Oboe and Piano. [at an early age]; completed ca. 1980. Composer’s notes: dedicated to Earnie Harrison, once the principal oboist, National Symphony Orchestra. Reminiscent of Poulenc. Earlier edition: master photocopy, 8.5 x 11”.


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folder 8  Sonata for Oboe and Piano.  Score, master copy, 15 p.  Accompanied by oboe part. 5 p., 8.5 x 11”.

folder 9  Sonata for Oboe and Piano.  Oboe part, ms. repro., annotated in pencil with performers’ cues.  Accompanied by 5 additional copies of p. 15 extracted from the piano score.

folder 10  Sonata for Oboe and Piano.  Five additional loose-leaf copies of the oboe part. 8.5 x 11”.

folder 11  Sonata for Oboe and Piano.  One ms. repro. score and part on tinted paper. 9.5x12.5”.

folder 12  Sonata for Oboe and Piano.  Scherzo movement, paste-up master.  Accompanied by unopened envelope marked “Scherzo” (presumably repro. copy). 8.5 x 11”.  *this Scherzo score is written in 3/4 time, which doesn’t correspond to the 3/8 time of the “earlier ed.”

folder 13  Sonata for violoncello and piano.  Pencil ms. Movements paginated separately: 34; 9; 14.


folder 15  Sonata for violoncello and piano.  One score on heavy stock, 31 p. 36 cm.


folder 17  Sonatine for Three Alto Recorders.  Two scores, one spiral-bound and one loose-leaf photocopy, each 13 p.  Accompanied by 3 parts, each 4 p.

folder 18  Sonatine for Three Alto Recorders.  Score, ms. repro. 25 p.  Accompanied by 2 sets of parts, each part 8 p. 8.5 x 11”.  Caption title Sonata on all; pencilled alteration –ine added on score.

folder 19  Strength of Will.  Commissioned by the Austin Chamber Soloists, Austin, TX.  Sketches, in pencil.

folder 20  Strength of Will.  Sketches, in pencil, accompanied by repro. of certain of same.

folder 21  Strength of Will.  Two incomplete ms. repro. scores. Each numbered p. 1-5; 8.5 x 14”.
Box 6

folder 1  The Sunday Comics: for chamber orchestra. To Byron Adams, Jr. The movements are: I. Prologue; II. Dick Tracy; III. Nancy and Sluggo; IV. Peanuts; V. Mary Worth; VI. Woody Woodpecker; VII. Epilogue. Two ms. repro. scores, transposed, spiral-bound. 24 p.; 8.5 x 11”. Scored for flute / oboe / clarinet / bassoon / 2 violins / viola / violoncello / bass

folder 2  The Sunday Comics. Extra parts, each spiral-bound.

folder 3  The Sunday Comics. Score, master pages. 8.5 x 11”, accompanied by extra cover sheets.

folder 4  The Sunday Comics. One set of 17 parts, each bound and stapled. Violin I, II (4 each); viola (2); violoncello (2).

folder 5  The Sunday Comics. One set of 17 parts, each bound and stapled.

folder 6  The Sunday Comics. Set of 17 parts, each stapled: violins I and II (4 each) / viola (2) / violoncello (2) / contrabass (optional).


folder 8  Third Sonatine. Score, spiral-bound, marked “personal copy with corrections” 25 p. Accompanied by ms. repro. parts.

folder 9  Third Sonatine. Extra parts, ms. repro. Loose-leaf, 8.5 x 11”.

folder 10 Three Pieces in Crystal: for flute and harp. c1990. Movements: Amethyst; Citrine; Rose Quartz. Pencil sketches.

folder 11 Three Pieces in Crystal. One spiral-bound ms. repro score. 18 p. Accompanied by additional pages.

folder 12 Three Pieces in Crystal. Score, master photocopy. 8.5 x 11”. “Corrected; needs proofing.”

folder 13 Three Pieces in Crystal. Flute parts.

folder 14 Three Pieces in Crystal. Spiral-bound, ms. repro. score with corrections.


folder 17  *The Time Was Gold*. Ms. repro. score, spiral-bound. 43 p. 8.5 x 11” landscape.

Box 7

folder 1  *Triad-O-Rama*: for wind octet. Pencil sketches.

folder 2  *Triad-O-Rama*. One ms. repro. score, loose-leaf. 2 copies.

folder 3  *Triad-O-Rama*. Parts, master pages. Typeset.

folder 4  *Triad-O-Rama*. Parts, Mvmt. II, Gymnopédie.

folder 5  *Triad-O-Rama*. One ms. repro score, incomplete, loose-leaf copies.

folder 6  *Triad-O-Rama*. One ms. repro score, spiral-bound. Movements paginated separately: 14, 8, 17 p.

Sub-series D: Small Orchestra Music


folder 8  *Free from Season’s Passing*. Score, ms. repro. 48 p. 8.5 x 11”, loose-leaf. Two copies.

folder 9  *Free from Season’s Passing*. Score, loose-leaf. 11 x 17”.

folder 10  *Free from Season’s Passing*. Score, pencil master, 48 p. 11x14”.


folder 12  *Free from Season’s Passing*. Three scores, spiral-bound, each 48 p. 8.5 x 11”.

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Sub-series E: Large Ensemble Music

Box 8


folder 2  On the Surface. Score, ms. repro., spiral-bound. 8.5 x 11”. Halliley Music Works.

folder 3  On the Surface. Score, ms. repro., transposed. Loose-leaf. 8.5 x 11”.

folder 4  On the Surface. Additional copies of parts, spiral bound: Flute 1; Percussion 1.


folder 9  Peste Noire: for orchestra. Pencil sketches, accompanied by historical notes.

folder 10  Peste Noire. One contrabass part, stapled. 6 p. One ms. repro score, 86 p.; 8.5 x 11”. Accompanied by extra title pages.

folder 11  Strength of Spirit: a concert march. Austin, TX Sept ’88 Commissioned by the Holy Name Band, Louisville, KY, on that ensemble’s centenary. Parts, ms. repros., 8.5 x 11”; loose-leaf.

Box 9

folder 1  Symphony No. 1: for wind ensemble. For Jerry Junkin and the University of Texas Wind Ensemble. Premiered February, 1994. Score, photocopy masters. 89 p.; 8.5 x 14”.

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folder 3  *Symphony No. 1*. Score, repro. of typeset copy. 8.5 x 14”.

folder 4  *Symphony No. 1*. Parts, incomplete set; annotated with performers’ markings. 8.5 x 11”.

folder 5  *Symphony No. 1*. Extra cover pages and front matter.

folder 6  *Tangents*: for wind ensemble. Pencil draft.

folder 7  *Tangents*. Score, ms. repro. 65 p.; 28 cm; labelled “master.”

folder 8  *Tangents*. Score, ms. repro. 65 p.; 28 cm.

folder 9  *Tangents*. Two spiral-bound ms. repro scores.

folder 10  *Tangents*. Parts, paste-up masters.

Box 10

folder 1  *Tuff Stuff*: for orchestra. Covers and front matter.


folder 3  *Tuff Stuff*. 19 parts, typeset.

folder 4  *Tuff Stuff*. Extra parts.

folder 5  *Tuff Stuff*. Winds/brass/perc.: 14 parts total.

folder 6  *Tuff Stuff*. Violin I: 14 parts total.

folder 7  *Tuff Stuff*. Violin II: 9 parts total / Viola : 8 parts total.

folder 8  *Tuff Stuff*. Cello: 8 part total / Bass: 6 parts total.
Sub-series F: Sketches and Quartet Music (including Arrangements)

Box 11

folder 1 "Master’s Comprehensive Exam (Take Home).” Pencil scores of short compositions in varying types. Includes a brass quintet piece, a song for voice and piano, two piano pieces and an SATB chorus.

folder 2 "Brass Ensemble Sketches.” Pencil sketches and a handwritten description of the movements.

folder 3 “W.W. Quintet arr. in process.” Photocopy of “Flying Arrow” by A. Holzmann.

folder 4 “Var. for Cl. and Str. Qt.” Pencil sketches.

folder 5 “Orchestra Sketches.” Pencil sketches.

folder 6 “Rough Ride on a Mean Machine.” Pencil sketch. Accompanied by a Concordia Competition poster.

folder 7 “Exhibition (fl. & winds).” Pencil sketches.

folder 8 “Latinesque.” Pencil sketches accompanied by a ms. repro.

folder 9 “Epidermal Macabre.” Pencil sketch.

folder 10 “Arrangements and sketches (current).” Pencil manuscript and sketches.

folder 11 “Stages.” Pencil sketches.


folder 13 “Sonatine #4.” Pencil sketches.

folder 14 “Happy Are the People.” Pencil sketch and text.


folder 16 “Symphony.” Pencil sketches and 9 p. of the orchestral score in ms. repro.

folder 17 “Sketches & Misc.” Pencil sketches and quotes from tea boxes.

folder 18 Unmarked folder with pencil sketches and orchestral score pages entitled “Aftermath.”
folder 19  Unidentified sketches.

folder 20  Unidentified sketches.

Box 12


folder 3  “Gymnopédie.”  Pencil sketch and paste-ups.

folder 4  “Flute Etudes.”  Pencil sketches.

folder 5  “Little Fugue for Brass (Quintet).”  Manuscript of score and parts, in ink.  Accompanied by pencil sketches.

folder 6  “A Brief Sounding (Chamber Orchestra).”  Pencil sketches accompanied by an incomplete ms. repro (photocopy) of a full score.

folder 7  “Too Much Raspberry.”  Pencil sketch for quartet.


folder 17  “Study in Character for 5 Winds (Theme & Var.).” Pencil sketches of parts only. Incomplete.


folder 20  “Essay on a Fragment.”: for woodwind quintet and/or flute choir. Incomplete. Pencil score.

folder 21  Unidentified sketches and miscellaneous notes.

Box 13

folder 1  “Passacaglia for Winds.” Pencil sketches. Incomplete.

folder 2  “My Flesh Learned to Die.”: for orchestra. Pencil sketch. Incomplete.


folder 4  “Mirror Images and Mira.” Pencil sketches. Accompanied by a description of them.

folder 5  “Symphony No. 2.” Pencil sketch.

folder 6  “Escapade.” Pencil sketch.

folder 7  “The Visitant.” Pencil sketch. Accompanied by photocopy of the poem and two other poems in the same typeface not set to music.

folder 8  Unidentified sketches.

folder 9  Unidentified sketches, clipped together.
**Sub-series G: Oversized Materials**

**Box 19**

**folder 1**  
*Aurora.* Paste-up score for photocopying.

**folder 2**  
*Derelict.* Score, paste-up master. 11 x 17”

**folder 3**  
*A Dirge.* Pencil master. 2 p.; 43 cm.

**folder 4**  
*Dream Time/ To (sic) Bad, So Sad, Your Dad! / Life.* Pencil sketches.  
*Dream Time:* In pencil. 3 p. of music; 11 x 17”. Scored for flute, violoncello,  
[?violin], p[iano], [? mezzo], 1st line of text: “Come to me in the silence of the  
night.”  
*To [sic] Bad, So Sad, Your Dad!:* In pencil. 1 p. of music; 11 x 17”.  
*Life:* In pencil; apparently for piano. 3 p. of music; 11 x 17”.

**folder 5**  
*Echo.* Pencil master. 7 p.; 43 cm.

**folder 6**  
*Everything Unknown.* Score, ms. repro., with pencil markings.

**folder 7**  
*Free From Season’s Passing.* Pencil sketches.

**folder 8**  
*Hold Me, Thrill Me, Kiss Me.* Music by H. Noble. Arrangement by Gannon.

**folder 9**  
*Jesu That Dost in Mary Dwell.* Paste-up masters.

**folder 10**  
*Meditation and Scherzo.* Pencil master, 15 p. Oboe paste-up, 5 p. Both are  
11 x 17”.

**folder 11**  
*Music for Nine Players.* Pencil master score.

**folder 12**  
*Music for Nine Players.* Score, master 11 x 17”.

**folder 13**  
*The Naked Scimitar.* Pencil sketches: 10 leaves; 11 x 17”. On single-sided  
loose-leaf pages. On verso of 3 leaves are penciled lines (by DLG?).

**folder 14**  
*The Naked Scimitar.* Score, pencil master. 48 p.; 11 x 17”.

**folder 15**  
*The Naked Scimitar.* Score, ms. repro, spiral-bound. 48 p.; 11 x 17”.  
With penciled annotations in the composer’s hand.

**folder 16**  
*The Naked Scimitar.* Two ms. repro scores. Each 48 p.; 11 x 17”. Each one  
marked “needs corrections”.

**folder 17**  
*The Naked Scimitar.* Parts, ms. repros., 11 x 17”.

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folder 18  *The Naked Scimitar.* Parts, paste-up masters, 11 x 17”.

Box 20

folder 1  *Nashville, Lower Broad.* Pencil ms. score, masters. 11 x 17” — 1993.

folder 2  *Nashville, Lower Broad.* Parts, paste-up masters. 11 x 17” — 1993.

folder 3  *Ode to the Mechanic.* Pencil ms. master. 5 p. 43 cm.

folder 4  *On the Surface.* Pencil ms. score, 130 p. 11 x 17”.


folder 6  *On the Surface.* Pencil ms. score, paginated separately. Movements paginated separately (49, 76).


folder 8  *On the Surface.* Two ms. repro scores, spiral-bound. First movement (“Cellophane”) only. ms. repro. Each 54 p.; 11 x 17”. One with cover artwork.

Box 21

folder 1  *On the Surface.* Two ms. repro scores, spiral-bound. 125 p.; 11 x 17”. Halley Music Works.


folder 3  *Peste Noire.* Score, pencil masters. 44 cm.

folder 4  *Peste Noire.* Score, masters, 86 p. 11”x17”.

folder 5  *Peste Noire.* 1 spiral-bound score, 86 p. Labeled “Old Score kept as Reference for corrections” — on title page is “Peste Noir[e]” with last letter “e” in pencil.

folder 6  *Peste Noire.* Two spiral-bound scores from ms. master, each spiral-bound. 86 p.; 43 cm. Each has cover artwork.

folder 7  *Prickly Heat.* Score, masters. 86 p.; 11 x 17”..
folder 8  
*Prickly Heat.* Parts, master pages.

folder 9  
*Reluctance.* Pencil master. 4 p.; 43 cm.

Box 22

folder 1  

folder 2  
*Sonata for Violoncello and Piano.* Pencil ms. score. Accompanied by ms. repro of cello part and additional pages. From a folder labeled “original masters.”

folder 3  
*Sonata for Violoncello and Piano.* Loose-leaf, paste-up score. Movements I and II only. 22 p.

folder 4  
*Sonata for Violoncello and Piano.* Two ms. repro scores, loose-leaf. Accompanied by additional pages.

folder 5  
*Sonata for Violoncello and Piano.* One spiral-bound score (movements I, II only), used by the composer; annotated in pencil. 22 p. 43 cm.

folder 6  
*Strength of Spirit.* Score, pencil ms. 42 p.; 11 x 17”; loose-leaf.

folder 7  
*Strength of Spirit.* Score, ms. repro., spiral-bound. 42 p.; 11 x 17”.

folder 8  
*Strength of Will.* Score, pencil ms. 14 p.; 11 x 17” loose-leaf.

folder 9  
*The Sunday Comics.* Score, ink ms., spiral-bound, 26 p., and pencil ms., 14 p., in the same manuscript notebook. Dated 1980. Accompanied by 6 parts, ink ms.

folder 10  
*The Sunday Comics.* 1 ms. repro. score, spiral-bound. 24 p.; 11 x 17”. Marked “corrected,” with penciled annotations.

folder 11  
*The Sunday Comics.* Master parts, 11”x 17”.

folder 12  
*The Sunday Comics.* Paste-up master score, 24 p. 11”x 17”.

Box 23

folder 1  
*Symphony No. 1.* Covers for parts.

folder 2  
*Symphony No. 1.* Woodwind parts, masters.

folder 3  
*Symphony No. 1.* Brass parts, masters.
folder 4  Symphony No. 1. Contrabass and percussion parts, masters.

folder 5  Symphony No. 1. Score, pencil master. 89 p.; 11 x 17”. Accompanied by handwritten note: “NOT corrected”.

folder 6  Symphony No. 1. Score, typeset master. Loose-leaf. 89 p.; 11 x 17”.


folder 8  Symphony No. 1. Score, repro. of typeset copy, spiral-bound; second half of text (pp. 46-89). 11 x 17”. Accompanied by handwritten “with corrections in red” (score also so annotated).

folder 9  Tangents. Master original score.

folder 10  Tangents. Two spiral-bound scores from the original master. Each 43 cm.

folder 11  Three Pieces in Crystal. Score, master. 11 x 17” paste-up.

Box 24

folder 1  The Time Was Gold. Pencil master score.

folder 2  The Time Was Gold. Score, spiral-bound. 11 x 17”. Under pseudonym: JTPDLGJNATN.

folder 3  The Time Was Gold. Wind, string, and percussion parts, ms. repro, 11 x 17”. Loose-leaf. Accompanied by piano part, spiral-bound.

folder 4  The Time Was Gold. Paste-up parts.


folder 6  The Time Was Gold. Score, ms. repro., spiral-bound. 43 p.; 11 x 17”. Annotated in pencil.

folder 7  The Time Was Gold. Piano/toy piano part, spiral-bound.

folder 8  Triad-O-Rama. Pencil master score, 43 cm.

folder 10  *Tuff Stuff.* Score, ms. repro from master. Spiral-bound.

folder 11  *Tuff Stuff.* Score, master pages. 52 p., 11 x 17”.

folder 12  *Tuff Stuff.* Score, pencil master. 52 p.

folder 13  *Tuff Stuff.* Pencil sketches. 28 p.

folder 14  *Tuff Stuff.* Score, ms. repro., spiral-bound. 52 p. Marked “measure #s correct/needs final editing” [left-over] material for spiral-bound copies: front/back binding; title pages; 11 x 17”.

Box 25


folder 3  *The Waking.* Pencil master, piano/vocal. 8 p. 43 cm

**Series 2: Personal Papers**

*Sub-series A: Poetic Texts*

Box 13

folder 10  Handwritten poetic texts by Traci Senear(?) Patton.

folder 11  “Rose Taylor – Poems” and a photocopy of translations for *Pierrot Lunaire* (A. Schönberg).

*Sub-series B: “Odds and Ends”*

Box 13

folder 12  Artwork and descriptions for *Pest Noire* and *Cellophane*.

folder 13  Composition lists and descriptions of compositions for promotion.

folder 14  Extra title pages.

folder 15  Blank cover paper and card stock.
folder 16  Blank ASCAP registration forms.
folder 17  Nashville Cares letters, program and union CD agreement.
folder 18  Typesets and paste-ups of programs and promotional materials.

Sub-series C:  Correspondence

Box 14
folder 1  Gannon’s correspondence, including letters written to the editor of The Tennessean (Nashville newspaper).
folder 2  Letters written to D. Lee Gannon.

Sub-series D:  Lecture Notes

Box 14

Sub-series E:  Press Articles

Box 15
folder 1  Press articles - 1980’s
folder 2  Press articles - 1991-92
folder 3  Press articles - 1993
folder 4  Press articles - 1994
folder 5  Press articles - 1995
folder 6  Press articles – posthumous -1998
Sub-series F: Scrapbook/Photos

Box 15
folder 7 Eastman School recognition
folder 8 Scrapbook photocopies of photographs and articles.
folder 9 Scrapbook programs and articles.

Sub-series G: Programs/Duplicate Programs

Box 16
folder 1 Programs – Performance listing
folder 2 Programs, 1980s
folder 3 Programs, 1990
folder 4 Programs, 1991
folder 5 Programs, 1992
folder 6 Programs, 1993
folder 7 Programs, 1994
Box 17
folder 1 Programs, 1995
folder 2 Programs, 1996 –
folder 3 Programs: Gannon as performer
Box 18
folder 1 Duplicate copies of programs